

THE GREEN CALDRON

A Magazine of Freshman Writing



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"The Lady or the Tiger?"

CAROL SEIBERT
Rhetoric 102, Theme 2

IN NOVEMBER, 1882, A STORY APPEARED IN THE *CENTURY Magazine* that aroused debates throughout the nation. Literary critics published innumerable columns expounding upon and debating the questions raised by the story. The author, a gentle, whimsical man, was besieged with letters demanding an explanation of his curious story. But if Frank Stockton had any interpretation of the writing, he did not disclose it.

"The Lady or the Tiger?" has continued to create suspense in the minds of its readers throughout the past half-century. The puzzling and wholly unconventional ending will probably baffle readers in years to come, for it presents a problem which has no answer except in the interpretation or individual desires of each reader.

The aim of "The Lady or the Tiger?" is to create unrelieved suspense in the mind of each reader. The theme of the story, whether the barbaric nature of a princess in semi-savage times is dominant over the soft, lovable nature inherent in all women, is developed to an intense climax in a brief four or five pages. The basic question is presented vividly and unmistakably to the reader: is the character of the princess as barbaric as the times in which she lived? The riddle is left unanswered in the story; the reader himself must decide—if he can.

The author has skillfully molded this theme into a story in which no word is wasted and in which motives of love, hate, and preservation of life are exemplified. By the use of very realistic language, he relates a tale set in a picturesque and unreal background. The plot is fantastic and striking because of its characterizations and its dramatic climax. Here is a legend of a barbaric king whose custom it is to try all accused men by placing them in an arena onto which opens two doors. Behind one door crouches a savage tiger; behind the other awaits a lovely girl. The accused must open one door; if he chooses the former, he succumbs to the jaws of the beast, but if he selects the other he immediately marries the girl. In the particular trial of this story, the victim is the lover of the princess. Unseen by the attending crowds, she indicates the door which he is to open, and he immediately follows her directions. Here the actual narration abruptly ends, and the reader is never told the fate of the young man. The author has developed his theme by cleverly describing the character of the princess. In one sentence he tells of her fierce, jealous temperament, of her fury at the thought of her lover in the arms of another woman; in the next, however, the author describes the princess's horror at the mental picture of her loved one being torn to pieces in such a bloody fashion. The two sides of the girl's nature are contrasted with such vividness and equal emphasis that the mind of the reader is in a turmoil at the termination of the story.

The first half of the story is devoted to setting the scene; it is descriptive and slow-moving. The pace, however, gathers speed with the introduction of the specific problem and moves rapidly to the end. The author could not have profitably omitted any episodes; they all contribute toward the presentation of his theme: Was the princess more a barbarian than she was a woman?

Stockton's intention in writing this story was probably a desire to create this very perplexity. The title "The Lady or the Tiger?" is significant. The author never actually admitted his intention in writing the story except for a few comments in *The Ladies Home Journal*, November, 1893. Entitled "How I wrote 'The Lady or the Tiger?'" this article was written to appease the public demands for an explanation. In the article, he repeated his desire to puzzle the reader, reaffirmed the opinion that the outcome was totally one of choice and revealed the fact that Robert Browning had decided "such a princess under such circumstances would direct her lover to the tiger's door." Frank Stockton, whom biographers describe as possessing a daring, quaint, and fanciful mind, might also have desired to create a sensational story that would startle the placid literary minds of his time.

The author employs narration in the development of his plot, and he also draws upon description to produce characterizations and the setting of the scene. The story opens with a series of descriptions of the barbaric king, his fanciful whims of ruling, his unique system of administering justice, his beautiful semi-savage daughter, her handsome young lover, and their startling love affair. From this point, narration is instrumental in the unfolding of the theme. Exposition is used to a small degree at the end where the author addresses the reader from an entirely new viewpoint, though here again description dominates. The story displays no argumentation; it is expository in the manner in which it presents both sides of the question and allows the reader to take his choice. The writing is unbiased; though an endless argument could evolve from its various interpretations, no argumentative discourse is used for its actual content.

The need for decisions like the one placed on the shoulders of the nameless princess has been abundant throughout history. How often have people had to choose between sacrifice and selfish interests? How many times have they been faced with the need for conscientious thinking? Those who profess true love have often been guilty of selfish love in which they sacrifice their loved ones for their own peace of mind. It is an interesting situation from a psychological point of view.

Frank Stockton has written in "The Lady or the Tiger?" a story which is unforgettable, not so much for its literary perfection as for its startling originality and curious individuality. If the story had been any longer, I might have felt cheated by its unsatisfactory ending. Now I am eager to read more of his writings, perhaps not as a steady diet but as a refreshing change from the usual trend of short stories. In fact, my curiosity has been so whetted that the next short story I shall read will undoubtedly be "The Discourager of Hesitancy," a sequel to this tale.

Movie Villains--New Style

RICHARD SEID
Rhetoric 101, Theme 9

GONE ARE THE DAYS OF THE NICKELODEON. THOSE days of the moustached villain and the inevitable hissing are a thing of the past. Gone are the Cagneys and the Bogarts of the thirties. There are no more unshaven gangsters who make their last stand against the police in some deserted cabin or dark cave in Connecticut. Edward G. Robinson in a 1951 movie role would more likely be a quiet, law-abiding citizen instead of the likes of "Little Caesar." No, Hollywood has created a new type of movie villain; he is a hollow-cheeked, glassy-eyed fiend who invariably is good looking.

This criminal is usually a sadist. He is a psychopath whose mental illness can be traced back to his early childhood. He has a spine curdling laugh and a perpetual scowl on his lips. One recent movie had as its main character a young tough known as Tommy. Tommy represented the real beginning of the now stereotyped movie villain that has stepped into the limelight of the movie underworld. Seeking to "get even" with another of his kind who had "squealed" on him, Tommy did just what any modern "bad guy" would have done; he pushed the "squealer's" wheel-chaired mother down a flight of stairs. The audience loved this shocking scene, and they made Richard Widmark, alias Tommy, a star overnight. Another movie introduced a young hoodlum named Chester. He was not quite as violent as Tommy, but he still had the same basic characteristics. This thug took delight in cracking the butt of his automatic on people's heads and then swiftly kicking the floored unfortunates in the kidneys. He did this while laughing in his own inimitable way.

The modern villain is appealing to the audience. He makes the moviegoers feel sorry for him and afraid for him. Nevertheless, he is inhuman and unbelievably cruel. Typical of the dialogue which might be heard in any such movie as the afore-mentioned would be, "So you think you're a big man, eh Nick?" (He kicks Nick in the ribs.) "You ain't such a big guy, are you Nick?" (He stamps on Nick's kidneys.) "No, you ain't so big, Nick!" (He laughs fiendishly.)

* * *

Perhaps the reason they walked into the smoke-filled room arm in arm was that they needed each other's support. Thus they entered, two men in khaki, far from home, with only the jazz music and the faces of their buddies to remind them of what they had left and would probably never see again.

There was a crap game in one corner of the room, and they walked over to watch and to play. What use was money if one couldn't be certain of life beyond tomorrow.

The bones rattled and the music played in time with the shaking. It was a silent game for high stakes.

The shorter of the two G. I.'s walked over to the beat-up bar and returned with a couple of beers. He stared at the bottle, perhaps wondering if he'd be able to look at an American beer label again.—DONALD KLUGMAN, 102

The Fabulous Oscar

RAYMOND YOCKEY
Rhetoric 102, Theme 7

THE ACADEMY AWARD TROPHY, THE OSCAR, IS THE most highly prized award presented in the motion picture industry. Throughout the year many movie stars are honored with more pretentious gifts, but none of these equals the significance that has become attached to the Oscar. High esteem is held for this trophy since the Oscar represents superior work as defined by the motion picture people themselves.

The life story of the Oscar begins twenty-four years ago when some two-hundred members of the film industry founded the Academy of Motion Picture Arts and Sciences for the purpose of elevating the cultural tone of the screen.¹ At that time movies were considered more of a business than an art. At one of the academy's meetings it was proposed that annual awards be given for outstanding work in the motion picture industry. This proposal was readily accepted; however, Cedric Gibbons, art director of M-G-M, was quick to veto the idea of giving a plaque or scroll. It was his impression that these awards lacked significance. As the discussion continued, Gibbons sketched an outline of a figure on the tablecloth. The figure, holding a two-edged sword and standing atop a reel of film, quickly won the approval of those present, and thus, Oscar was born.

Three years later Oscar was christened. Mrs. Margaret Gledhill, now the executive secretary of the academy, was visiting the academy offices for the first time. Upon seeing one of the statuettes, she made the casual remark, "Why, he's like Uncle Oscar."² Her comment was a joke around the academy for several years. Then Sidney Skolsky, a movie columnist, connected the naming of Oscar with the lips of Bette Davis to give it class.³ Immediately the name became popular, and now it remains the commonly accepted title of the Academy Award trophy.

The gold statuette, which is worshipped throughout movieland, is ten inches high, weighs seven pounds, and is made of bronze covered with two layers of gold plate. It is commonly believed that the Oscar is made of solid gold, but this is a false impression. Actually, on the open market, the Oscar would be valued at about forty dollars, a small price for such a treasured prize. Incidentally, winners of the award do not have to declare its value on their income tax because it is a gift for achievement rather than for services rendered.

¹ F. M. Stanley, "Oscar: His Life and Times," *New York Times Magazine* (March 18, 1945), p. 18.

² *Ibid.*

³ Thomas Wood, "Oscar Is Worth \$40, But Film Folk Prize Him Highly," *Chicago Sun Times* (March 25, 1951), sec. 2, p. 2.

During the last war, when metals were scarce, the academy gave out token Oscars made of gilded plaster. However, after the surrender of Japan, these substitutes were called in and replaced with real ones.

The Oscar is awarded by the motion picture academy for many distinct achievements—from the year's best picture to the best job of "special effects" with sound. Because the members of the academy are interested in a fair and accurate selection of winners, the process is complicated. Although the final selections for all Oscars are made by secret vote of the 1,981 members of the academy, the nominations are made by the entire membership of the guilds and unions representing the various classifications.

This year the best actress award was won by Judy Holliday. Miss Holliday was first nominated by the 5,900 members of the Screen Actors Guild. Then she won the popular majority of the votes cast by the 1,981 members of the academy to win over her highly favored competitors.

The selection of the year's best picture is also accomplished in a democratic manner. Each studio nominates films produced by its organization which it thinks most worthy of the award. These nominations are put on a mail ballot which is sent to about 8,000 eligible voters. From this ballot the top five films are voted upon by the members of the academy and by the members of the following guilds: The Screen Actors Guild, Screen Writers Guild, and the Screen Directors Guild. The film receiving the popular majority is consequently designated the "best film of the year."

Among the films which have received this award are such all-time favorites as: "All Quiet on the Western Front," "Gone with the Wind," "Mrs. Miniver," "Going My Way," "How Green Was My Valley," "The Lost Weekend," and "The Best Years of Our Lives."⁴

Special awards, voted upon by a separate committee from the academy, are presented each year along with the more coveted Oscars. Some special awards presented in the past were the juvenile-sized Oscars for Shirley Temple, Deanna Durbin, Mickey Rooney, Judy Garland, and a wooden Oscar with an oversized mouth for Edgar Bergen and Charlie McCarthy. In 1932, Walt Disney was also honored with an award for creating Mickey Mouse. A few years later Walt Disney was again honored, this time by one full-sized Oscar and seven pint-sized ones, for "Snow White and the Seven Dwarfs."

Among the actors and actresses who have won best actor and actress awards are many of the well-known stars of Hollywood. A few of the more popular winners include Lionel Barrymore, Katharine Hepburn, Clark Gable, Claudette Colbert, Gary Cooper, Greer Garson, Bing Crosby, Ray Milland, Joan Crawford, Loretta Young, Barry Fitzgerald, Bette Davis, Olivia de Havilland, Fredric March, and Spencer Tracy.⁵ The last four persons men-

⁴ Bennett Cerf, "Trade Winds," *Saturday Review of Literature*, XXVIII (May 26, 1945), 20.

⁵ "Academy of Motion Pictures," *World Almanac and Book of Facts* (New York: World Telegram, 1951), pp. 613-614.

tioned deserve special recognition, for they are two-time winners of the Academy Award.

Despite the earnest efforts to make the Academy Awards democratic, there are frequently charges that the selections are not representative and that "politics" plays too great a role. It is only natural that studios make efforts to draw attention to their candidates, for the Oscar means valuable prestige to both the winner and his studio. For example, after Claudette Colbert won her Oscar in 1935, her salary was upped from \$35,000 a picture to \$150,000.⁶

Annually there are fourteen-hundred full columns of newsprint devoted to the presentation of the Academy Award, not including the numerous magazine feature stories used to draw attention to the likely candidates. Also, even though the voting is done in secret, the studios urge their employees to vote the "right way." But even with these weak points in the selection of Academy Award winners, the method remains fairly democratic and the trophy remains the most highly prized.

The Oscars are awarded at the annual Academy Award banquet which takes place during the latter part of March. Prior to 1942, this event was a very formal function noted for its ceremony. It was usually held in hotel ballrooms with the dinner costing twenty-five dollars a plate. The function was always noted for its "gigantic bouts of oratory and tears."⁷ Charles Curtis, former Vice-President of the United States, holds the record for the longest Awards dinner address, as he once clocked off forty-five minutes and put to sleep a fellow speaker seated at the main table.

Since the war, these functions have lost a great deal of the glamour of previous years. Now the dinners are much more informal, and the national broadcast of the event is played up. In 1948, the presentation event was very undersized compared to earlier performances of Hollywood's most profitable yearly publicity stunt. Only two searchlights cut into the overcast outside the Academy Award Theater, while but a half dozen blocks away three Hollywood searchlights blazed gaudily for the opening of a new self-service gas station.⁸

The annual Academy Award presentation is a very exclusive event, and only the aristocrats of film-land have the opportunity to attend. Mr. and Mrs. Average American must be content to stand in line outside the Academy Theater or to listen patiently to the radio broadcast of the event.

In all his greatness, Oscar has proved to be a problem child to the academy. Constant efforts must be made to maintain the dignity of the trophy. The academy is very insistent that none of the Oscars fall into unauthorized hands. When Sid Grauman died last year, his Oscar sold at public auction with his estate. The academy immediately raised an emergency

⁶ Stanley, p. 19.

⁷ Gordon Kahn, "The Omnipotent Oscar," *Atlantic Monthly*, CLXXVII (April, 1946), 141.

⁸ "The Oscars," *Time*, LIII (April 4, 1949), 98.

fund and purchased the trophy for \$450 to prevent it from falling into the hands of private collectors. The winners this year were asked to sign a pledge promising that should they wish to dispose of the award, they would give the academy first option on its purchase.

On authorized uses of the Oscar, however, the academy is the symbol of co-operation. When the statuette appears as a prop in a film, one may feel assured that he is seeing a genuine award which has been loaned to the company by the academy. It is only when the dignity and integrity of the Oscar is threatened that the academy challenges the violators.

Considering the fact that in the twenty-two years of its existence more than six-hundred Oscars have been given out, it is remarkable that there are none on the open market. Occasionally, stray Oscars have been reported in bars, pawnshops, and ashcans, but none of these stories has ever been verified.

The fate of the Oscar is generally a pleasant one. The trophy is usually found in a glass showcase in the home of its winner where it may be admired by all visitors. And in a few cases, the Oscar has found novel uses in the home. Some of the trophies have had their heads reamed out and have become candlesticks. Others have been put to use as doorstops and one is known to be used as a nutmeat pounder.

Some people regard the Oscar as being too little and too late. Many critic groups publish their selections of the year's "best" long before the academy makes its decision. Thus, the Oscar is left bringing up the rear. But the academy is unperturbed with this criticism. Its feelings are adequately summed up in the following statement made by one of its presidents: "Every newspaper picks its own All-America football team. But there is only one each year which is the real official All-America team. The academy's selections are just that—the sterling mark of celluloid."⁹

The Oscar has become an idol to the people of filmland. Every year it wins greater respect and recognition as it plays its role by inspiring the writers, the actors, the directors, and every one connected with the production of a motion picture. As long as the Oscar serves this purpose, it is bound to maintain its high esteem as the greatest prize in the film world.

⁹ Stanley, p. 19.

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The Airplane Graveyard

ELMER SWITZER

Rhetoric 102, Theme 10

THREE AIRFIELDS AND THEIR NETWORK OF CONNECTING runways were still in use on the Island of Biak in 1948. The members of the Netherlands Indies Air Force, who operated the B-25 flying school, periodically chopped at the vines and creepers which attempted to encircle their installations. Their runways, taxi strips, and parking areas were neat and orderly.

However, a trip to the far parts of the island revealed washed-out bridges, unkept roads, and makeshift paths that taxed even the energy of our ambitious little jeep. When the Americans left the island at the war's end, the jungle had begun to reclaim its lost territory.

At the end of a particularly washed out and crumbled runway, we came upon a curious mixture of jungle and B-24 aircraft. The tails and wing tips of the forgotten giants peeked through the brush and trees as though they had grown there but were being crowded out by some process of evolution.

After climbing up on a wing of one of the abandoned planes, we could survey the entire scene. Row after row of four-engine bombers stretched through the jungle. Most of the propellers had been removed, and the engine housings had been smashed by a sledge hammer. The landing gears were crushed and broken, and the jagged ends of struts were pushing into the coral. Here and there was evidence of a long forgotten crash landing. Some faithful old bucket of bolts with a gaudy blonde painted on the nose had been shot up over Rabaul or Wewak but had lived long enough to limp home on two engines and pile her grateful crew on the hard coral runway. Then a bulldozer had pushed her to this final resting place at the end of the island.

Nestled close to the bombers lay the wreckages of P-47 and P-38 fighter planes. In death, they were near the big brothers they had guarded in life. Many of their wing panels were still there. It was not hard to imagine these plucky little fighters flying high cover to ward off the Zeros. Even in death they looked as though the shark teeth painted on the nose might bite.

It is good that Biak is so far away. I would not want to be present if the men who flew these planes were to return and view the graveyard.

* * *

South Hotel Street, Honolulu. . . . Open door. . . . Gomma ti yi yi ya. . . . Rainbow bar and blue lights. A small table in the corner and a girl with a far-away look. . . . comma ti yi yi ya. . . . comma ti yippee yi ya. . . . A solid row of backs along the bar. . . . Aloha skirts and khaki pants, and in the center of the blue-fogged room, a honky-tonk five piece band, featuring the usual peroxide blonde and slit skirt. . . . comma ti yi yi ya. . . . Comma ti yippee yi ya. . . . An empty space at the bar and the small table in the corner is vacated. . . . Comma ti yi yi ya. . . . comma ti yippie yi ya!—
TED BELL, 102

It Was Not Meant to Be

EDWARD JENISON
Rhetoric 102, Theme 11

ONE OF THE MOST UNUSUAL AND TRAGIC OF THE MANY ventures recorded in American railroading annals occurred where one would least suspect—on the Atlantic Ocean.

In the mid 1920's, near the end of a great period of railroad expansion throughout the United States, a daring plan was proposed by a corporation of Florida rail enthusiasts. At that time the only connection between Key West, a flourishing fishing community at the tip of the Florida keys and the mainland, was by boat. Although looked upon as lunatics by most of the southern citizenry, these people proposed to run a rail line between Miami and Key West, crossing islands and open sea. An underwater survey revealed that, for the most part, water depth averaged around twenty feet, and the plan was to drive pilings for a right-of-way roadbed.

Financed by eastern backers, the Miami-Key West railroad grew rapidly despite severe storms which halted construction at times. The tropical calm of the everglades was rent by steam engine and man. Brilliantly plumed birds shrieked defiance, alligators growled their warning, giant sea tortoises snapped at pilings, but still the oversea railroad stretched on.

Silent Seminoles, seeing their ancestral homeland thus invaded, refused to work on the line or in any way to aid its construction. Leather-faced men in swamp boats drifted along side pile drivers and muttered, "It was not meant to be . . . aie-oh! The gods of life will never permit it . . . the great shark, the great alligator, the great tortoise—they will destroy it. aie-oh!" But the work continued; ties and rails were set down; and soon the last over-water stretch, seven miles in length, had been completed. The "impossible" was done.

It was in the fall of the year, just at the beginning of the annual tourist season, that the first test train rolled by wildly cheering crowds of Key West. Gone was the skepticism of scoffers who voiced long and loud that the line never could be built. People fought for the honor of riding on the world's first ocean-going railroad. All but the Indians—their chant never changed. "It was not meant to be; wait and see."

Several months later the railroad company announced, with appropriate fanfare, that an official dedication of the new line would take place shortly, with a special excursion train leaving for a day on the Keys. Complimentary tickets were sent to Florida's greatest men—the Governor, state and national legislators, and famous winter residents. Four coaches of this special were quickly filled.

A chamber-of-commerce type morning greeted these dedicators meeting in Miami that fateful autumn day. Following due honors at the northern ter-

minus, this festive group rolled down the famous route, saluting fishing boats and pleasure yachts. From train crew to the company president, all breathed in an air of gaiety.

Late that afternoon, after the dedicators had been royally entertained by Key West with more speeches, food, and drink than was possibly prudent, the train pulled out on its way back to the mainland. For several hours skies had become overcast, but wind and sea remained calm. As no storms were reported in the vicinity, those aboard the special felt no anxiety for their return trip. Shortly a strong, rolling swell was noticed. The light became diffused, gray, as if seen through oiled paper. Then gusts of wind sprung up, forming water spouts where they bent down to touch the ocean.

Stopping to refuel on one of the mid-point keys, they held a short conference as to whether to remain or chance a possible approaching rain squall. Against the advice of a section master who had been a fisherman and long resident of the keys, it was decided to run for shelter. Mainland was less than an hour's time away. The five-car train moved again and approached the remarkable seven-mile sea bridge.

By this time seas were steeper and beginning to crest. Patches of foaming water dotted the ocean and royal palms moaned in the rising wind. Another conference was held, and again, against the wishes of the train crew, it was decided to proceed. The train started across the swaying causeway.

Seminoles call it a "witch wind"; key residents say hurricane. Whatever its name, this most terrifying of nature's rampages had, unknown to the excursion train, slowly been building up off the islands of Cuba. Whirling, surging on and up, gaining new strength and velocity with each island slashed into wreckage, the hurricane swept up the Florida keys, destroying all in its path. Rails twisted like hairpins; ties and pilings were thrown like thin, brittle toothpicks. Northward the train ran, but the express of destruction roaring behind could not be out-raced. The train surrendered at Point Two Mile, on the last bridge.

The following day broke warm and gentle. Everglades were once again quiet, save for the constant chattering of tropical wildlife. The sea serenely washed Florida keys, but keys no longer strung together by man's lacing of steel rails. The rails, the ties, the gaily decorated excursion train and many of its passengers lay far below, where sunlight could not reach. And in silent columns, leaning crazily at various angles like headstones in an ancient graveyard, pilings of the Miami-Key West railroad marched through the ocean. The Indian fishermen saw, nodded, and said nothing. "It was not meant to be."

* * *

His hands were rough and red. Almost always they were grasping and groping as if inactivity were a sin. The veins were raised so high that one could almost count the rhythmical pulsations of the blood. They might well have been the hands of a butcher or a farmer had they not the skill and touch of an unrefined, yet unexcelled artist.—ARLIE FENDER, 102

Should Knitting Be Allowed In the Classroom?

MARY J. SHINN

Rhetoric 102, Theme 2

DURING THE PAST FEW YEARS, IT HAS BECOME A rather common belief that the human being has the ability to concentrate on several matters at the same time. This belief has been put into actual practice. People read books, listen to radios, and carry on conversations simultaneously. These people, however, do not, or will not, realize that they have received nothing from any of their various projects. Their reading is not progressing; their radio program is not entertaining; their conversation is certainly not brilliant. The principle of concentration can be demonstrated by drinking a glass of water and talking at the same time. It is an utter impossibility to do more than one thing at a time and do this task well.

Yet many students in the University insist upon dividing their attention between lectures and knitting. They believe that knitting needs no concentration; they knit automatically. The students, however, realize that there are stitches to be counted and to be dropped, rows to be counted, and heels to be turned. The most experienced knitter has to concentrate on these.

Knitting should not be allowed in the classroom. To the instructor who has spent years, even a lifetime, in acquiring the knowledge that he is imparting to them, these students who persist in knitting are being very disrespectful. If his material were not important, he would not be before the class. These students present themselves as ill-bred, thoughtless little children with no regard for their rudeness to the instructor.

The student, furthermore, is a charity case. The public is paying her way through college. The public wants to be rewarded for its money by a well-informed citizen, not one well-informed on the number of stitches in a row. The student who knits in classes is stealing the public's money.

The student who claims that knitting is the only thing that keeps her awake in class is fooling herself. By taking detailed notes she will not only stay awake but will also absorb some of the information handed her. When the time comes for concentrated study, she has heard the lecture material and has written it down where it can easily be reviewed.

Knitting should not be allowed in the classroom. Aside from being extremely rude to the instructor, the student deprives herself of the valuable material that is being presented.

Television

MARGOT TIBBITS

Rhetoric 102, Theme 4

A WIRE CONTRAPTION IS ADDED TO THE ROOF OF YOUR neighbor's house. It isn't a device for sending secrets to Russia, but an announcement to all that your neighbor has television. So, you visit your neighbor.

For future wrestlers and students of the puppet theatre, television is educational. Most of the programs are frankly to amuse. If you can be amused watching a little whippersnapper lacking any real talent tap dance or sing, or an ancient class "B" western, or two muscular, partly clothed men try to beat each other into unconsciousness, watch television. If you enjoy apache dances, third-rate night club entertainers, and people staring blankly out at nothing while they awkwardly try to find something to do with their hands, watch television.

As a guest, you have no choice. It is generally assumed that your social call was only to see television. To turn off the set and sit up straight and converse beyond monosyllabic words is unthinkable.

After you put your coat on a dining room chair or the front hall table, your hosts will point at an overstuffed chair for you to slouch in. "Want some?" they whisper, pointing to some gummy, noiseless food in a dish on the table, and any polite comments on your part about the wonders of modern science, the war, or the neighbor who had her baby six months after she was married, are all met with glances of extreme disapproval. Conversation must be attempted, if at all, during commercials.

Commercial time is also time to refill the food dish, see that dinner is not burning on the stove, let the dog in or out, tell the children not to forget their homework, and do what picking up and dusting gets done in the house. You are not encouraged to attempt conversation when everyone gets up and leaves the room. This is the time for you to notice that your neighbor's bookcase is blocked by chairs, his phonograph is turned to the wall and used as a table for the television set, and magazines and newspapers are only opened to the section on TV.

At the sound of the tone signal, everyone is back in his poor-posture position in the semi-darkened room to see what little thrill the telecasting company has to offer. Your opportunity for conversation is gone, the program adds nothing to your wit, store of knowledge, or memory. At the next commercial you go home.

A Summer Experience

BEN WATSON

Rhetoric 101, Theme 1

I STRADDLED THE NARROW COCKPIT, BRACING MY LEGS against the short, sharp pitching motion of the deck. Behind me in the cockpit, Murphy shifted his bulk in the fishing chair, heaved himself from it, and handed the big rod to me. "Here, you take it a while. I gotta stretch my legs." So, I sat down and fitted the butt of the rod into the socket of his fishing belt. I tested the drag and reset it, but I didn't really expect anything.

Unexpectedly the rod tip jerked. I waited cautiously, then set it hard and began to reel. The line sang out, wheeling, screaming, looping freely across the lake. The big one had hit! Tightening up on the drag, I began to get a little line back between lunges by raising the rod tip and reeling fast as I let it down again. Each time it was like lifting a horse. Suddenly, the line started coming up, leveling off. Not more than twenty or thirty yards behind the boat, the big fish surfaced. A barracuda doesn't jump much; instead it mostly stays down and pulls like a mule, but this one jumped. He shot straight up out of the water, tall and solid, in a shower of spray. In the split second he stood there, I could see him trying to spit the lure, his gill plates standing out like elephant ears.

The three in the cockpit held their breaths, waiting for the big, viciously-barbed jig to come slamming back into the boat, but the hooks held. The barracuda hit the water with a sound like the crack of a pistol. He dived deeply and swam straight for the boat. Reeling as fast as I could, I struggled to my feet and moved to the gunwale. Please, God, I was thinking, don't let him foul up the line. Please let it be all right.

And it was all right, and Diego, our boatman, was there with a gaff and got the big fish in the cockpit. With a short lead pipe, Diego tapped the barracuda twice at the base of the skull. Then he disengaged the hooks from between the needle-studded jaws. Murphy tossed his dead cigarette into the water and nudged me with his elbow. "Gimme a hand with this tiger. I'll show you how to clean 'em."

* * *

As the slight breeze from the door struck the dusty chandeliers, it tinkled the glass piece and sounded like the gay laughter of the people who had once gathered there. The dim light from the half-opened door which played on the white sheets covering the chairs made them seem almost ghost-like in appearance against the somber grey background. At the far end of the room, over a huge marble fireplace, hung a portrait of a young man in the uniform of the Confederate Army. His eyes had the look of a man who had, like the room, known gaiety and laughter. The room had generally the appearance of a rose that when still in full bloom was pressed between the pages of a book and then forgotten.—COLLEEN CODY, 102

Culture - Custom and Tradition

RICHARD GIER

Rhetoric 101, Theme 6

THE WORD "CULTURE" ITSELF WAS ADOPTED BY OUR language during the Middle English period from the Old French word "couture," which had in turn been taken from the Latin word "cultura," meaning tending or cultivation. From the time it was incorporated in the English language until about 1776, the word "culture" was used in the same sense in which it first made its appearance. During this century the word was used to mean the raising of certain animals or natural products such as silk. Culture took on several meanings along this general line while still retaining its original sense. In the Sixteenth Century the word was used to mean the development of the mind by education and the refinement of manners by training. In the Nineteenth Century the word came to mean the intellectual side of civilization. The particular form of the word that I am interested in came into use in the Seventeenth Century. During that time the word came to signify a particular form or type of intellectual development.

Culture as I will attempt to write about it is not the word which means tending tilled ground; it is that meaning of the word which implies all the advances made by man during his period on earth.

Man is an animal, but, because of his lack of body structures for protection and competition, he is not suited for a life in nature. His physical stature does not permit him to compete with other animals who have the same needs. Man could not long exist if he were given the brain of even the most highly developed anthropoid and then placed in an environment in which he would have to defeat other animals in order to survive. A well-developed brain and a pair of opposed thumbs are all that man has with which to protect himself from the fate of extinction.

Early in the life of mankind these limitations of size were realized, and man began to band together with others for the common good. He began to use the well-developed brain to manipulate the opposed thumbs, and was thus able to overcome his anatomical shortcomings and successfully meet his environment. With his hands, man was able to harness physical objects and become master of them. His brain saw the possibilities for using sticks and stones, and his hands carried out the biddings of the brain. Sticks became rods for threshing wild grain and clubs for thrashing wild beasts. Stones found their way into primitive mills and their way out of primitive slings. Man was using his brain to fashion a set of artifacts.

This accumulation of materials made it necessary for man to use his brain to invent symbols for their designations. The members of the group

had to have a set of spoken symbols to use in describing what artifact was needed. Thus, the crude material possessions of man have been a deciding factor in the development of understandable sounds. The value of words lies in what they achieve by causing concerted action. The spoken word is important because it makes easier the handling of the environment.

The primitive groups of early man began to form as families banded together for greater protection. Each group brought its own set of artifacts and its own verbal symbols for them. Thus, the society began its life with a well-supplied stock of materials, but the problem arose of deciding which words to use to identify the various material goods that it had. This problem was solved as the society evolved new words, agreeable and understandable to all the components of the group. Larger and larger groups had to be invented to meet these demands, and these languages were necessarily passed on to the succeeding generations.

Man has always held in awe the workings of nature. From earliest man to the present, natural phenomena have always been held in respect and dread. This fear of the unknown resulted in the foundation of explanations. Religion and magic were set up to explain the workings of Nature in terms that man could understand. To explain these occurrences, man originated tales of the supernatural beings which he believed to inhabit the earth. Each group had its own explanations for natural phenomena, and when groups gathered together, the society incorporated these legends as its own. These, too, were passed from generation to generation.

The animal nature of man exhibits itself in various ways, the most important being the sex drive. When mankind became aggregated, it became apparent that these basic drives would have to be channeled to prevent disintegration of the unit. As a means of doing this, the society established certain patterns of behavior which had to be followed. The penalty for failing to conform to these patterns was social disapproval. As the individuals became more and more adjusted to sublimating their desires, these cultural patterns became fixed customs. Customs then were broken down into the mores which are patterns pertaining to basic drives and folkways pertaining to minor human needs. These behavior patterns became established and were passed along through the years along with the artifacts, the religion, and the spoken and written language.

As societies became more firmly established and their behavior patterns became more entrenched, the individual became less and less a separate unit. His entire life, from birth to death, was prescribed for him. All his movements had a social precedent. Certain patterns of behavior were not questioned but were considered as the only thing to do under the circumstances.

This is culture—the artifacts, the language, the social customs, the moral laws, the religion—everything that has its established basis in society and is passed from generation to generation until it becomes the guide to correct living for its particular society.

Just One Bomb

HOWARD BALSON
Rhetoric 102, Theme 5

NOTHING SEEMED UNUSUAL OR OUT OF PLACE TO THE average Japanese citizen of Hiroshima as he rose from his bed on a dreary, humid August morning in the year 1945. The day would be like so many days that had gone before. He would eat an early breakfast, report to the munitions factory for a full day's work, return home and dine on fish and rice, listen to the government-censored news broadcast if he was lucky enough to own a radio, and then go to sleep. It would be just an average day.

Even the wail of the air-raid siren and the steady drone of American bombing planes failed to worry him greatly, for he was used to an occasional air-raid. A raid, at the most, caused nothing but inconvenience. A bomb or two would cause him no trouble. Little did he know that one bomb would be enough.

As he huddled in the underground air-raid shelter, he noted with satisfaction the complacent expressions on the faces of his fellow workers. The Japanese didn't worry about war. They'd been told that they would be victorious in just a few more months. They knew that there wouldn't be many more raids on Hiroshima. They were right.

As the soft thump of the anti-aircraft guns began to blend in with the moan of the siren, the Japanese began to wonder just how serious the raid would be. There weren't more than two planes. It couldn't last long, and it certainly couldn't be serious. The first part was correct; it didn't last long at all.

He was suddenly shocked into semi-unconsciousness by a deafening explosion. He was thrown hard against the side of the shelter, and the trembling of the earth made it nearly impossible for him to regain his balance. The tremendous roar seemed to last for hours, though in reality it lasted but a few seconds. The Japanese wondered if what was happening might not be some horrible dream.

As he struggled out of the shelter, he stared unbelievably at the sight before him. The devastation was beyond even his wildest imagination. It seemed as though every building had been leveled. The trees, once bleached white by a strong summer sun, were now alive with red and yellow flames. It seemed as though Hell had erupted.

His gaze swung down to the bodies littering the streets. There were bodies everywhere. Some he recognized; others he was unsure of because they were mutilated.

He was then suddenly seized with a severe pain which seemed to penetrate through his skin and sear his insides. He fell to the ground and lay still.

An Autopsy

DONALD McWARD
Rhetoric 100, Theme 6

THE MEDICAL TERM AUTOPSY COMES FROM A GREEK word, *autopsia*, which means "seen by oneself." The English derivation means personal observation, inspection, and partial dissection of a dead body to learn the cause of death and the nature and extent of the disease.

This is a condensed statement of what really occurs in a post mortem examination. Actually, performing an autopsy is sometimes as difficult as operating on a live person, and it certainly requires as skillful a surgeon and doctor to reach good results. The doctor who is trained and skilled in performing an autopsy and in diagnosing the morbid tissue changes of organs due to disease is known as a pathologist.

The pathologist begins his examination by cutting through the skin down to the organs in three lines: one from each shoulder diagonally to the breastplate and one from the place where these two lines meet straight down the abdomen to expose the organs of the abdominal and pelvic cavities. He then removes the chest plate, which consists mainly of the ribs, by sawing through the bones. This exposes the organs of the chest cavity.

There are two ways of continuing the dissection. One is the Virchow method in which each organ is removed separately, examined, and diagnosed. The other way is the Rokitsansky method in which all of the organs are removed from the body in one piece at one time. They are then placed in the position they occupy in the body, dissected one at a time, and separately diagnosed.

In either method, each organ of the trunk of the body is dissected and examined. If no diseased condition exists in any of these organs, the brain is then examined. In adults the brain is reached by sawing the entire skull cap off and removing it to expose the brain. In post mortems on babies, only one incision is made in the skull because the bones are not completely joined and there is danger of not preserving the shape of the head for burial.

After the pathologist has examined the body and reached his diagnosis, he returns the organs to the body, sometimes keeping some that he wishes to study and dissect further. He then proceeds to sew up the incisions he has made. Doctors generally use baseball sutures which leave no trace of an incision when used on the scalp. If the embalming has not taken place before the post mortem, it is done afterward. However, both the pathologist and the mortician desire that it be done before.

An autopsy permits medicine to approach an exact science more closely. It is highly desirable that the correctness of a diagnosis be proved or disproved in every case that ends fatally. This, of course, would probably be

impossible, but post mortem examinations are made when the members of the surviving family desire it, when the deceased has requested one in his will, and whenever there is a suspicion of criminal activities.

There are certain arguments in favor of post mortems: (1) if the correctness or incorrectness of diagnosis is proved in a given case, the medical attendants in this case will be more capable of rendering assistance when another patient presents the same type of symptoms; (2) conditions or diseases that are of importance to surviving relations are discovered, or surviving relatives may be comforted by finding that some disease they thought the deceased to have was not present; (3) every person who has an autopsy done on his body, even in death, makes a contribution to science, to surviving relatives, and to those who live in the future; (4) rare or new diseases are often discovered; and (5) the autopsy gives important medical statistics and aids in the study of hereditary characteristics of disease.

Some people object to post mortem examinations because they feel that they are ghastly and mutilating procedures to which one should hesitate to subject a member of his family. In reply, it should be said that those who constantly deal with death develop a respect for the dead body which probably is not possessed by those who do not have that training, and an autopsy performed by a capable pathologist leaves no more visible mutilation than an ordinary operation performed by a capable surgeon. After an autopsy has been performed, the body may be so completely restored that those viewing the body will fail to recognize that an autopsy has been done.

* * *

A funeral service is for a body they know by name, for a bit of prospective dust they hold dear. No single thing abides. The body is not their beloved one; it is the thing which they have named and called their loved one. And yet, without a soul it was dust; until a soul was given it, it might have been a rose. And now, again without its soul, it cannot forever remain the single thing, that of their loved one. It must disunite and once again be lost in the sunshine and rain.

JIM BRAY, 101.

* * *

It was late in the afternoon. The careless sky seemed streaked with the wind, which moved petulantly this way and that like a great rag shaken by a puppy. With a strange, compelling eagerness, the girl half stumbled, half floated over the grassy ground. A few old trees, having shrugged off their last leaves, swung tall and carefree in the wind. She walked breathlessly through a wide, gateless opening in the corner of the orchard between a weathered fence and a low hedge. On the other side, the hedge, grown high, sheltered a large garden which lay resigned and empty after the summer yield. Peach trees straggled along the fence, their pendant leaves capricious in the wind. From the garden the uneven fields sprawled into the distance. The girl swayed slightly from the small limb of a peach tree. She looked into the great windy sky and an irresistible idea swept through her: life was good, and nothing mattered, nothing in all the world.—JEAN ALVERSON, 102

Government Control Of Radio Broadcasting

ANDREW TURYN
Rhetoric 102, Theme 7

THE RADIO INDUSTRY SINCE ITS INFANCY HAS BEEN confronted with the problem of governmental control. This control of the industry began at the time of Marconi's first experiments in the year of 1895 and will probably continue forever. While the different experimenters proceeded to adapt Marconi's system, which was that of wireless transmission of the Morse Code, to the voice, governments recognized the importance of this type of transmission to their countries' defenses. This war interest caused them to bring all wireless transmission under their control. In England this was done as early as 1904 through the Wireless Telegraphy Act which gave the controlling power over wireless to the Post Office Department.¹ Surprising as it may seem to most Americans, the Post Office in most countries has control over radio. In all countries which did not possess control over radio, such control was legislated in the nineteen-twenties.

This power of control over radio broadcasting was granted originally for one or more of the following three reasons: the importance of wireless communication to the armed forces, the desire of the government to pre-empt, wholly or partially, the field for itself, and the need to allocate the wave lengths granted the given country by international agreements. The first reason turned out to be the one with the least significance and became incorporated into the third one. The other two reasons are of equal importance to radio broadcasting, even though at times the third one influences the second. The importance of the allocation of wave-lengths was stressed by the Director-General of the British Broadcasting Company, Sir William Haley, when, in explaining the reason for the fact that the Third Programme can be heard by only 50% of the people, he said, "The problem is one of wavelengths. Broadcasting in Europe is starved of wavelengths."²

Since I shall discuss the pre-emption of the field later on in discussing the different types of broadcasting systems, I shall now touch upon the problem of the allocation of wavelengths—a problem which makes it fairly certain that there will always be some governmental control over radio. Briefly, the nations of the world have allocated a certain band of the frequencies to AM broadcasting with which we are concerned here. This band can accommodate only a limited number of stations in a given area. Those stations

¹ R. H. Coase, *British Broadcasting* (Cambridge, Harvard University Press, 1950), p. 4.

² *BBC Yearbook*, The British Broadcasting Corporation (London, The Hallen Street Press Ltd., 1947), p. 9.

must be equitably divided among the different countries in the area. It is also necessary to limit the power of the different stations to prevent interference between stations on the same frequency. Both these conditions have caused many quarrels and much bitterness in the radio world. This crowding of the radio spectrum does not cause as much trouble in North America as it does in Europe, where England is limited to two frequencies.³ This situation, as I mentioned, has a profound influence on the type of broadcasting system used by a given country and will play a part in my recommendations for a change in the system used in this country.

In general, though, public policy plays the most important role in the type and amount of political control of broadcasting employed by the different countries. The range of types, all adapted to the political philosophy of the given country, is extremely wide, ranging from an organ of propaganda directed by the highest authority, as in Russia, to a completely commercial system as in the United States. In between, we find modifications of the above types, and the four most interesting ones will be described below. These four are discussed in accordance with the amount of governmental control present in them.

The first type is that in which the government not only owns all the broadcasting stations, but also directs their day-to-day operations just as it directs any other department of the government. This type is best exemplified by the Russian radio system which is supervised by the propaganda branch of the Party. This branch is mainly concerned with molding the people's minds instead of entertaining them. This combination of slanted news, party-line music, plays, and sports makes the Soviet radio the dullest listening in the world. The other government owned and operated systems outside the Iron Curtain have the advantage to the listener of a minimum amount of propaganda, but, in general, are badly programmed.

The next type, that of a broadcasting system owned by the government but operated by a completely independent board, is well represented by the British system. It is important to remember that while the British Broadcasting Corporation, best known as BBC, is government owned, its control is vested in a governing board, composed at the present of seven members.⁴ This board has full powers to run the Corporation as it pleases, but it must always remember, as Sir William Haley points out in his report, "The duty laid upon it in its Charter is to be a medium of information and education as well as of entertainment."⁵

This duty has brought about the fact that the most interesting and controversial facet of BBC's operations is its programming policy. It offers three different program services: The Light, Home, and Third Programmes. The Light Programme's broadcasts are very much like those on any American

³ Charles A. Siepmann, *Radio, Television, and Society* (New York, Oxford University Press, 1950), p. 122.

⁴ *BBC Yearbook*, p. 135.

⁵ *Ibid.*, p. 10.

network. The Home Programme brings to its listeners a higher type of broadcasts, comparable to those of WILL. The Third Programme, on the other hand, is unlike any other one carried by any network or station in the world. The listening fare on this program is so high-brow that Mr. Charles Siepmann, well-known critic of commercial radio, has said, and I am forced to agree with him, that it "is caviar to the general public."⁶ This program carries plays and operas lasting without interruption for almost three hours, thereby disregarding the well known fact that "all listeners are subject to the strain of 'listening blind.'"⁷ In general, the BBC is the best radio system in the world, but it has faults which could be eliminated very easily.

The third type of a broadcasting system, that in which government and private ownership exist side by side, can be best described by a discussion of Canadian radio. "Broadcasting in Canada constitutes a compromise, a hybrid version of British and American radio practices."⁸ In Canada there is a handful of government owned and operated stations combined with the privately owned ones to form a network. This network, the CBC, is divided into three separate networks to bring different services to the country. These networks also transmit commercial programs from America. When not carrying network transmissions, the commercial stations broadcast local programs which are usually commercial. The main fault with this system is that "CBC is not only a broadcasting system but a regulatory agency, having powers similar to those of our FCC."⁹ In other words, the CBC regulates the stations with which it competes. This is not good for either side.

The last type of a broadcasting system I shall touch upon is that of the United States. This is a completely commercialized system, except for a few university and municipal stations, with the stations privately owned. The only government control in this type, the Federal Communications Commission, is concerned with frequency allocations, keeping the commercials down, and seeing to it that the stations do not slant news. There seems no need to discuss American radio in detail since most people are familiar with it.

There have been many proposals to change the system of radio broadcasting used in this country. All the persons making those proposals recognize the truth of the statement made in the report by Sir William Haley, that "Broadcasting is the most powerful device yet conceived to serve the end of bringing about an informed democracy."¹⁰ This means that most of them are against day-to-day governmental control of radio. All the proposals seem to argue either for complete government ownership, like BBC, or, for an even freer commercial system than in the United States. Strangely enough, the most vocal of the reform groups is the one which wants fewer controls than there are at the present time. This group is led by Brigadier General Sarnoff,

⁶ Siepmann, p. 135.

⁷ *Ibid.*, p. 136.

⁸ *Ibid.*, p. 157.

⁹ *Ibid.*, p. 161.

¹⁰ *BBC Yearbook*, p. 10.

chairman of the RCA, who in so doing has reversed completely the position he held twenty-eight years ago. As he envisaged it then, radio broadcasting would be insolvent for a long time, being supported in the meanwhile by an endowment, and would, therefore, be a public service.¹¹ As he sees things now, the FCC is interfering too much. A much smaller, and less vocal, group advocates that the government take over the operations and ownership of radio broadcasting immediately.

I do not completely agree with any of these different systems. My proposal is made feasible only by the fact that the United States has a large area. I would leave part of the stations in the hands of private owners and have the rest owned by the government. The government stations would be owned by a public corporation, on the TVA model, which would be financed from the general government funds. I would leave the FCC as it is without impairing or restricting its functions which would not cause it to have a split personality like the CBC. This broadcasting system would have two basic, nationwide networks and several regional networks. One of these networks would carry programs like those on BBC's Home Programme. The other nation-wide network would transmit something like the Third Programme because it "is designed not for the few but for the many who are in the mood for serious listening."¹² The regional networks would carry programs of local interest and would encourage local talent. This system would have both commercial and government stations working independently side-by-side and would, I believe, satisfy most people.

¹¹ Siepmann, pp. 8-9.

¹² *Ibid.*, p. 37.

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Modern Residential Architecture

ROBERT POGGI

Rhetoric 101, Theme 11

MODERN RESIDENTIAL ARCHITECTURE JUSTIFIES ITS drastic changes from conventional styles by two facts: first of all, radical changes in modes of living require equally radical changes in house planning; and secondly, the ever-increasing inventions of this highly industrial age make possible radical changes in the modes of construction.

These factors, which receive little attention in recent homes of traditional type, become primary in the new architecture.

Although the designers of traditionally styled homes may use the products of recent invention such as equipment, prefabricated parts, and new materials, these tend to be mere accessories, leaving the standardized form almost unchanged. To modern architects, however, each of these offers opportunity for new expression. The mode of use may translate the characteristic of the material in question. The materials and fixtures derived from modern technology lose value when enclosed in traditional forms. Modernists consider it absurd that concrete should be made to look like natural stone, or electric light fixtures like candlesticks. Each in its use may honestly reveal its peculiar nature and purpose. The new materials make possible thinner walls, lighter construction, new proportions, and new textures. Again and in quite another sense, it is seen that "form follows function."

Modern architects, then, seek not style but substance, not ornament but simplicity, not standardized plans but proficiency in exposition, not fitting the family to the house but the house to the family, not imitation but creation. Ideally, they strive to give a fresh approach to the problem of design by the study of the latest findings concerning the nature of man and of social trends. They seek fresh achievement in construction by thorough understanding and mastery of new materials and processes and their potentials. They study intensively the client and the members of the household, the site and its neighborhood, the available local organizations and materials for construction. In short, they attempt to develop a home to fit the purpose. The result is a house, not a machine for living. The products of machines, however, facilitate and even inspire each process of daily living for each member of the family.

It is characteristic of good residential architecture that it should provide for man's six fundamental housing needs: health, safety, convenience, comfort, privacy, beauty, and each of these with reference to economy. Modern architects have, however, made a fresh analysis of these needs and have not been forced into the compromise so frequently dictated by other architectural forms. Since they are free to develop their plans from a close study of the interest of each member of the household, instead of first considering what architectural style to apply, the plan may become the logical solution of the family's needs. Just as plants develop from seed, modern architecture seeks to be the organic expression of the interests of the family for which the house is to be built. The house develops outwardly from the core or center of the family life.

Specifically, needs may run the gamut of work and play, domestic life and social life, chores and hobbies, love and worship, and the obvious routines of sleeping, eating, bathing, and dressing. Thus, consideration is given to areas of family life under such groupings as service areas, sleeping areas, living areas and recreation areas. Each of these, though requiring many subdivisions, is planned as an operative unit for its specific purpose and is care-

fully interrelated with the other areas within the house. This is a wide departure from earlier types of planning in which each room tended to serve one purpose alone. Though there are obvious needs for efficiency in all household operations, there remains a greater requirement, that the home should as far as possible unite or coordinate the lives of the people within.

Peculiarly characteristic of modern architecture is the adoption of both the house and the lot to the man. Attention is paid to the orientation of the warming rays of winter sunshine and for protection against the intense rays of the summer. Windows, doors, decks, and terraces are placed to take advantage of the things which nature offers while protecting the family from the curiosity or intrusion of neighbors and passersby. In warm and temperate climates there has also been a high development of the "indoor-outdoor house"; the indoor space is "enlarged" by the view of the outside offered by large glazed areas which can be thrown open. The sense of confinement is all but eliminated.

Thus does architecture seek to fulfill the goal of housing, which is not mere shelter, but the opportunity for unhampered and gracious living.

Gamblers for Black Gold

MARY ALICE ROSER

Rhetoric 102, Theme 10

FEW THINGS COULD BE SO FASCINATING, SUCH A GAM-ble financially and physically, and still be a hard-working, honest business as is the oil industry. It is a business which employs many people; engineers, geologists, fieldmen, roughnecks, electricians, scouts, claim adjustors, clerks, secretaries, receptionists, pbx operators—all of whom play their part in seeing that the business of drilling and producing goes as smoothly as possible.

Many of these men are quiet, soft-spoken men with homes and families, men who are making down payments on cars and putting their children through school. The oil operator, however, is a class unto himself. Here is a man who must have a great amount of imagination, cunning, and the urge to gamble. Fortunes in his field are made at the turn of a valve. They may be lost with even greater rapidity and ease. An average well is completed in two weeks. The cost for a single dry-hole is approximately \$18,000.

An independent operator is his own scout, claim adjustor, and landman. He learns to evaluate rumors and to ferret out carefully guarded information. Recognizing the psychology of persuasion in driving a bargain, he soon learns the wisdom of keeping his own counsel. Craftiness and bluffing are tricks of his trade. No matter how aimless or irresponsible an act may seem, it usually has a cold, clear purpose behind it.

Mr. Hill is a typical oil operator. Born in Tulsa, the oil capital of the world, he was practically raised on a rotary table. High cheek bones, dark eyes, and jet-black hair speak of an Indian ancestry. Perhaps this ancestry also accounts for his cunning. His body is hard and browned from many hours spent under a blazing sun. In earlier years, he was caught between two winch trucks and today he moves with an ever perceptible limp.

Mr. Hill's introduction to oil field work was not startling. During summer vacation while in high school, he earned extra money by roustabouting. Perhaps it was on some evening tour, as he stood high on the monkey board and listened to the put-put of the caterpillar engine and the whine of the winches as they sent the long arms of pipe spiralling into the hole, that he decided to study petroleum geology.

Mr. Hill did not complete his geological training but left school to accept a position as scout for a large company. Although scouting was interesting work, chances for advancement in a large company were slow; soon, he chafed under the restrictions placed on him. At the age of twenty-five, he closed his eyes on security and gambled his life savings on his own ingenuity, ability, and instinct.

Geologists and engineers, through careful study, can often predict where deposits of oil lie; however, only through drilling can one be positive. After drilling thirteen dry holes in succession, Mr. Hill's resources were gone and he was deeply in debt. During the drilling of the fourteenth hole, he was forced to tell his crew that he could not pay them. He asked that they help him finish that well without pay and told them that if he lost, they all lost, but should he gain, they all would gain. The well was a producer. He had gambled and won.

From that day forward, Mr. Hill pulled himself upward by his own run tickets. Today, a young man of thirty-nine, he is extremely wealthy and his name is a by-word in the oil world.

There are many others like Mr. Hill, though perhaps not so successful. Through the years, they have learned to be tough where it counts and tender when it matters. A single word in an agreement may mean thousands in the bank for them—or that they lose every penny they have. Competition is strong; they have to be crafty, often ruthless players to stay in the game.

Living a life that is colorful and exciting, these people seem to have a spirit of recklessness moving through their very being. To the uninitiated who do not know of the hours of toil and careful planning, they and their lives may seem very glamorous.

In such a ruthless business, some men must of necessity lose all that they possess. The true oil-man never admits defeat. The tang of oil is too strong in his nostrils. He starts from scratch, fighting until he scrapes together another rig, another prospect, and another lease. He'll never quit as long as the urge to gamble and the lust for oil control his very being.

Can the Playing of Popular Music Ruin the Classical Musician?

NORMAN EMMERICH

Rhetoric 101, Theme 4

AMONG MUSICIANS, WHETHER IT IS POSSIBLE TO PLAY popular music and, at the same time, retain the requirements of a classical musician is an extremely controversial subject. Although some musicians claim that flexibility of style can be obtained through conscientious study, I have found that no two styles, such as popular and classical, can be obtained on a wind instrument at the same time. The difference in playing in these styles are basically physical in nature; they tend to oppose each other and, eventually, become fused, leaving the musician with poor styles in both fields.

The most important of these physical styles—which result in musical styles—is embouchure, the shaping of the mouth to produce tone. The embouchure of a classical musician must be firm enough to allow delicate control of the tone, and yet it must be flexible enough to allow the musician to reflect in the tone his deepest feeling and most sincere personality. However, when this same musician begins playing dance jobs, he discovers that he cannot maintain a tense embouchure, since very few dancers listen to the music anyway, and those who do would rather listen to a tone with a carefree vibrato than one reflecting a sincere personality. After the musician's jaw muscles become trained to endure long hours of playing with a vibrato, he cannot completely and successfully coordinate these muscles to the rigid classical requirements.

The second physical property of musicianship is technic, the actual ability to perform on an instrument. The fine classical musician has a smooth, even, precise technic and gives painful attention to the most minute inflections in the music. The popular musician, on the other hand, just sits back and lets himself go, so to speak. If he misses several notes, it makes no difference; if he slurs a passage when it should be tongued, he will probably be praised rather than criticized. A musician cannot be technically sloppy one day and technically precise the next. If a classical musician imitates a popular musician, he will undoubtedly lose his classical technic.

As a result of the physical differences between the playing of popular music and the playing of classical music, it is necessary that the professional musician make his choice of styles and then stick to it. Should he attempt to perform both classical and popular music, he will soon find himself with proficiency in neither field, rather than in both of them, and the musical world has no use for hybrids.

Why Doesn't Anarchy Answer The World's Problems?

RICHARD L. WRIGHT

Rhetoric 102, Theme 7

DURING THE PAST FEW CENTURIES, SINCE MAN HAS discovered himself as a citizen of a state or federation, or, more recently, a world, he has been seeking an answer to the problems which necessarily arise when men try to live together. While our distant ancestors were content and able to live in isolated places and search for their own fortunes and livelihood, few matters arose which could not be solved by resisting force with force, applying instinctive ingenuity or by simply packing up food, funds, and family and moving toward happier hunting grounds.

This simple and, in many ways, easier mode of life was revived briefly as settlers came to find peace in the new world. But even at that time, most of the migrants felt a loyalty to some government or people which led them to become involved in various political and military conflicts either to preserve the sovereignty of an old government or to obtain the freedom of a new one.

This feeling of loyalty and pride which prompted them to enter into such conflicts was, as it reached the level of love for the fatherland, called Nationalism.

Nationalism is an emotional force to be ranked with those of self-preservation and race-preservation, and one which has caused much of the dissention and bickering with which we, through the United Nations and earlier through the League of Nations, have become all too familiar. This force is the menace which makes our search for a central world government necessary. This force is, I believe, our major world problem.

There are two possible ways of handling the problem. One is to ignore it completely by leaving the countries of the world to seek their fortunes as the families of the world did so long ago. This would, indeed, be the path of least resistance. It would be analogous to letting a city without a government be exploited by those who happen to be strong. It would be an Anarchy.

Anarchism has long been admired from afar by many idealists as a method of obtaining peace within a nation. That is, they would like to turn everyone loose, guided by his own conscience, to carry on his business without interference of national agencies and law enforcement officers. This would be fine, of course, if the entire population could be guaranteed to possess (per capita) one mind, complete with conscience, in good working order. Past experience has proved such a condition improbable at best, and, therefore, no nation has thus far adopted the plan for any length of time.

The other method of coping with the problem is to set up a central world government which has the backing of the nations of the world and the power to punish any nation showing hyper-nationalistic or imperialistic tendencies.

This is the plan that we are now attempting to follow. Although it has been softened by the member nations' fear that it would become too powerful and perhaps tend to throttle the growth of their own beloved nations beyond their normal bounds, it is, at least, a step in the right direction. Every time a nation makes a concession at the United Nation's council table, another blow is struck against oversensitive nationalism.

If our planet is to avoid another global war, it will be through concession and arbitration and not through Nationalism and Anarchy.

* * *

The college man is both a sneak and a pervert. He crawls stealthily home in the wee hours with a can of beer under his arm and, once he has drunk it, hides the empty can. His eyes burn feverishly at the sight of anything that wears a dress. If the thing is beautiful, he may go raving mad. He is temperamental; he throws dishes during meals. He is antisocial; he spends his nights under the glare of a study lamp and will not speak to anyone. He is juvenile; he throws snowballs and plays in the mud. He is eccentric; he cannot stand the radio or the merest conversation. He is beastly; he cuts fiendishly on dead sharks, cats, and live frogs. He is gross; he curses at the slightest provocation. He is filthy; his hands reek of rotten eggs, fish, and formaldehyde. And all of these symptoms are marks of an education. At any rate, this creature is the Illinois college man.—RALPH BECK, 102

Rhet as Writ

It is much simpler to spend the day glued to a television screen watching every program, no matter how unsuitable it may be.

* * *

George's father was killed in an accident before his birth.

* * *

She was a clean, upstanding girl, unspoiled in all ways. She became a prostitute to support her younger brothers.

* * *

Often if the bus is ahead of schedule it will stop just to pick some of the wild berries which grow along the road.

* * *

Other dancers gave the movement new life when they jointed Isadora Duncan in 1907.